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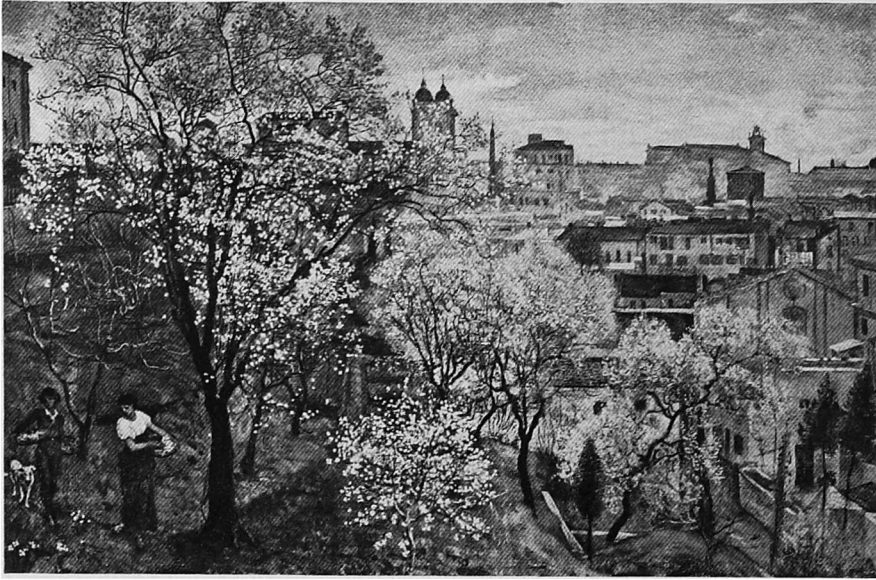
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VIEW FROM MONTE PINCIO, ROME
By Walter Crane
Exhibitor in British Section, World's Fair

BRITISH ART AT THE WORLD'S FAIR

Nationality cast its spell over the display of art from Great Britain at the Fair. If one climbed the hill to the art palaces crowning the heights at St. Louis, at once upon entering the galleries, one was conscious that here was art from a different atmosphere from the French, the Dutch, the Flemish, or the familiar ground of the American. The art of Great Britain is refined, conservative, true to tradition, and ideals that have been centuries in the making. It indicates training and intellectual debate which holds spontaneity in reserve.

As in the other collections from abroad at St. Louis, the painters, etchers, and sculptors belonged to the men of the last decade. The list was a noble one, though from it many honored ones had in recent years gone to join the silent majority—Sir John Millais, Lord Leighton, Burne-Jones, and George Frederick Watts. Paintings, oil and water-color, etchings and drawings, were hung in sixteen galleries, the paintings in oil numbering about three hundred, the water-colors two hundred, and the etchings and engravings another three hundred, a catholic and generous representation of the art of Great Britain. The sculpture galleries contained a number of smaller works, no attempt having been made to exhibit groups of a monumental character on account of the difficulties of transportation.

Among the works attracting particular attention were three canvases by Alma Tadema, "The Colosseum," "Caracalla," and "The Shrine of Venus," all loaned from private collections; Sir Edward Burne-Jones's "The Dream of Launcelot" and "Flamma Vestalis"; Frank Dicksee's "La Belle Dame Sans Merci," a striking work; Lord Leighton's "Perseus and Pegasus," "Perseus and Andromeda," and



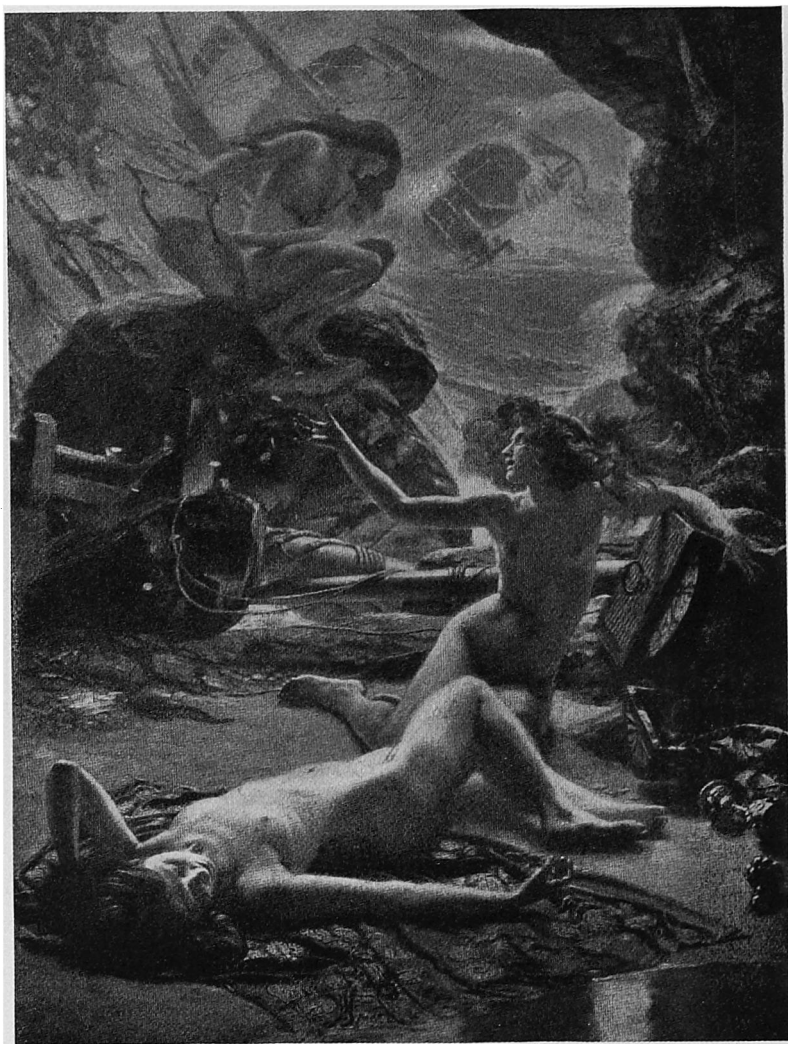
MRS. ROLAND HILL AND HER CHILDREN

By L. Alma Tadema

Exhibitor in British Section, World's Fair

"Clytemnestra"; Sir John Millais's group; Sir Edward J. Poynter's "The Greek Dance," "The Catapult," and "The Cave of the Storm Nymphs"; Riviere's "Aphrodite"; Frederick Sandys's "Valkyrie"; Byam Shaw's "Boer War" and "Time and Chance Happeneth to All"; and George Frederick Watts's "The Habit does not Make the Monk" and "Brynhilde," with portraits. But this scant list is far from all. There were pictures by Herkomer, Holman Hunt, J. A. R. Farquharson and David Farquharson, by Brangwyn, James Sant, and many others well worthy of study.

Love for nature is inborn in the Briton and the Scotsman, and the landscapes, interesting in composition, pretty to the eye, and with poetic feeling for him who would read, abounded from men of



CAVE OF THE STORM NYMPHS
By Sir E. J. Poynter
Shown at St. Louis World's Fair

the Scotch and English studios. The fashion of choosing quotations from poetry is of advantage to both artist and his audience; it at once defines the atmosphere and puts the viewer in the proper state of mind. Who might stand untouched before the text "When the bright sunset fills the silver woods with light," or "Fair Eskdale, up and down." Such invitation sent the heart to the highlands and the imagination to the land of dreams. It was an appeal to poetic spirit.

Other paintings of interest in the galleries were "In the High-



ALL BEAUTIFUL IN NAKED PURITY

By Hubert von Herkomer

Exhibitor in British Section, World's Fair

lands" and "Restless Surges," by Peter Graham; "An Alpine Meadow," by J. MacWhirter; "Wet Sands," by William McTaggart; landscapes, by Sir E. A. Waterlow. As might be expected from the list of names the array of water-colors was not without charm, for here one saw sketches by Anning-Bell, Sir Edward Burne-Jones, Walter Crane, John Fullwood, Alfred East, F. G. Cotman, H. von Herkomer, Sir Edward Poynter, D. Y. Cameron, and new men of considerable ability.

The strongest showing in certain respects, however, was in the department of drawings, engravings, and lithographs. Novelty, strength, hints of original thinking, and method became apparent.

The roll of famed names was longer, and while including some that exhibited in both oil and water-color galleries there were masters in the art of the needle able to hold their own among their peers.

Sir Frederick Seymour Haden contributed a group of six etchings and drypoints with one mezzotint; Axel Haig presented three of his

incomparable architectural etchings; Professor Legros no less than five spirited compositions in etchings; portraits by William Nicholson; sketches by Phil May, Sir John Tenniel, Aubrey Beardsley, Laurence Hausman, Anning-Bell, Walter Crane, Burne-Jones, Lord Leighton, Sir Edward Poynter, William Strang, and more etchings by David Law, William Hole, Alfred East, Sir Charles Holroyd, Herbert Dicksee, and others.

Portraits in oil were neither numerous nor showy. Three portraits came from the studio of the late Sir John Millais, one by the late George Frederick Watts, two by Sir George Reid, two by A. S. Cope, and others by Luke Fildes, Charles Furse, Edmond Bock, A. A. Hacker, H. von Herkomer, W. Lewellyn, H. Glazebrook, A. E. John, W. Q. Orchardson, C. E. Perugini, Hugh G. Riviere, S. Solomon, G. Spencer Watson, and W. R. Symonds.

While one looked in vain for the sensational in the galleries of British art, he left them with the feeling that



THE MUSIC IN THE PINES

By George H. Boughton

Exhibitor at St. Louis World's Fair

there had been stability and sanity behind the execution. British art is not above the heads of the average. In subject and in message it comes near to the heart of the workingman, and probably the mass of visitors to St. Louis decided on the pre-eminence of the British collection—for the reason that with but few exceptions the canvases came within the range of their appreciation. S. C. CARLETON.



COSTUMES—REIGNS OF JAMES I., CHARLES I. AND II. (1620-1670)
 From "Historic Dress in America"
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